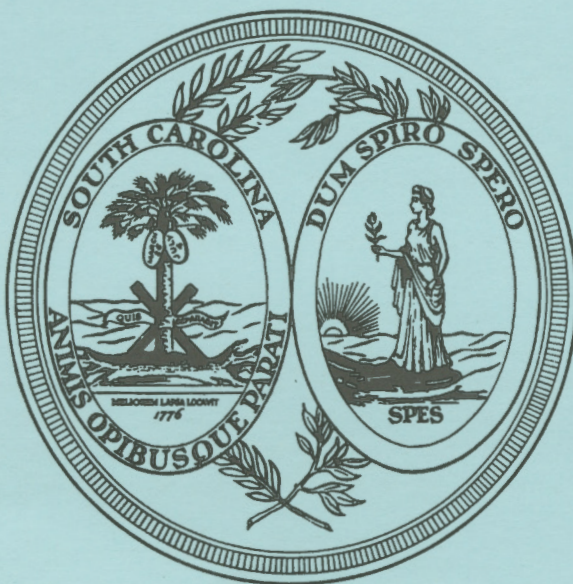


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# **SOUTH CAROLINA STATE MUSEUM COMMISSION**



## **ANNUAL REPORT 1993-1994**

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LETTER OF TRANSMITTAL  
FROM THE  
SOUTH CAROLINA STATE MUSEUM COMMISSION

To His Excellency, the Honorable Carroll A. Campbell, Jr., Governor of South Carolina, and  
to the Honorable Members of the General Assembly of South Carolina.

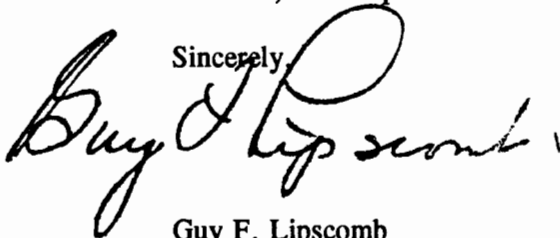
Gentlemen and Ladies:

On behalf of the members of the Commission, I am pleased to submit our agency's  
annual report for the fiscal year 1993-94.

Although our financial resources remained limited compared to previous years, we  
continued to bring to the public a diverse and exciting schedule of changing exhibitions,  
educational offerings and special events designed to appeal to a broad audience. At the same time  
we added to our long-term exhibit program and acquired significant South Carolina material for  
our collections. Many of our successes came through productive collaborations with other state  
agencies such as the South Carolina Arts Commission, the Wildlife and Marine Resources  
Department, and the Department of Mental Health.

The State Museum is an outstanding cultural and educational asset, opening windows of  
curiosity and understanding to thousands of school children and to people of all ages and  
backgrounds from throughout South Carolina, from the rest of the USA and from many foreign  
countries. It is truly our state's showcase. Glad that our state now possesses such a significant  
resource, we are proud to submit this report to you and to the citizens of South Carolina.

Sincerely,

A handwritten signature in dark ink, reading "Guy F. Lipscomb". The signature is fluid and cursive, with the first name "Guy" being particularly prominent.

Guy F. Lipscomb  
Chairman

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<b>A. Michael Fey</b>	<b>Director of Exhibits</b>
<b>Dr. Rodger E. Stroup</b>	<b>Director of Collections and Interpretation</b>
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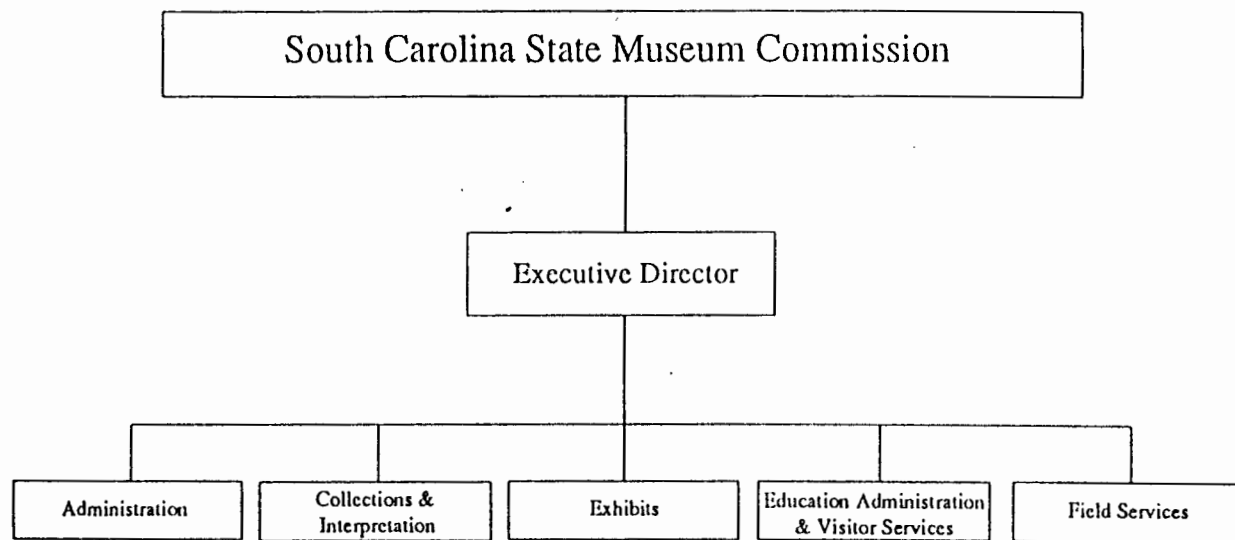
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Sanna Beaty . . . . . Accountant  
Brenda Brown . . . . . Administrative Assistant  
Elizabeth Outz . . . . . Special Events Coordinator



## MISSION STATEMENT

The South Carolina State Museum is a public, non-profit educational institution whose purpose is:

- 1) to educate and inspire young people, citizens of the state and out-of-state visitors with an understanding and appreciation of the state's heritage and culture;
- 2) to serve as a complementary resource for the state's educational system and as a tool for business and economic development;  
and
- 3) to assist other museums in the state.

In order to accomplish these ends the State Museum shall collect, preserve and share objects representative of the state's natural history, cultural history, science and technology, and art and shall exhibit and interpret those collections in a stimulating and entertaining manner to provide educational experiences for people of all ages.

## A STATE MUSEUM

A museum is a unique institution. Only a museum collects and preserves a material record of the natural world and human culture. But a museum is more than a collection. It is a positive cultural influence. It educates not with books but with objects. It entertains, affording people an escape from the everyday, a place where they can socialize in an intellectually stimulating environment. It enriches the lives of its visitors, arousing their curiosity, creating or reinforcing their interests, and enlarging their experiences.

Over the last century most states have founded state museums, in many cases two or three of them. Some are art museums. Others deal with history, natural science or a combination of subjects. Although they vary as to type, size and quality, all receive their major funding from state governments, and all represent an investment in the education and cultural enrichment of the citizenry.

South Carolina did not share in this nationwide trend. The years of Reconstruction and their legacy of poverty produced a narrowly utilitarian outlook that did not recognize a need for public cultural institutions. But times have changed. South Carolina, planted firmly in the Sun Belt, is growing. With growth has come an awareness of the importance of education and of cultural amenities to the welfare of the state, an awareness reflected by the establishment of the South Carolina Museum Commission for the purpose of creating a state museum.

Unfortunately, during the lean years from Reconstruction to World War II, much of South Carolina's material heritage passed into the hands of private collectors and museums in other parts of the country. There was no museum in the state with a mandate to collect, preserve and interpret a record of the state's historical and natural legacy. Too few South Carolinians appreciated the richness of their heritage -- this was particularly true of young people -- and



visitors to the state were usually even less informed. Although South Carolina had a number of good museums, it had no museum of the state, no museum with the declared mission to interpret the entity called "South Carolina." That was to be the role of the State Museum.

As we are continuing to demonstrate, the materials for a fine museum exist. South Carolina has a remarkable variety of landforms, minerals, plants and animals. It has more than 300 years of colorful, exciting history, which few states can match. It has a distinguished heritage in the arts and a rapidly expanding scientific and industrial sector. Together these elements form a vivid story, one that South Carolinians and other Americans should know. The State Museum is telling that story and, at the same time, taking the lead in preserving a physical record of the state's cultural and natural resources.

The museum is an important educational resource, a place where South Carolinians can take inspiration from their heritage. By seeing the clothes, tools, weapons, vehicles, furniture, art and crafts of earlier generations, they are gaining a sense of the past more vivid, more immediate than that conveyed by even the best histories. By seeing examples of the wildlife and plants of South Carolina and their habitats, visitors are acquiring a heightened awareness of their surroundings, an awareness that may well lead to a greater appreciation of nature and a determination to preserve it. They may leave the museum with their horizons expanded, their minds full of questions that may well promote further learning. The intellectual stimulation a museum can provide is vitally important not only to impressionable young minds, but to older people as well. A museum can work its magic on people of all ages.

The State Museum, centrally located and professionally staffed, supports South Carolina's other museums in a variety of ways. It serves as a clearinghouse for information, provides technical assistance, shares its collections, arranges traveling exhibitions and helps the state's smaller museums preserve their treasures.

The museum is working closely with, and encouraging the activities of, science clubs, nature-study groups, historical societies, arts and crafts groups and similar organizations. Many of these groups, as well as state agencies, non-profit organizations, trade associations and private businesses, hold events at the museum.

The Commission enjoys a productive relationship with many South Carolina state agencies. For example, this year staff members collaborated with the S.C. Dept. of Mental Health to prepare the exhibit *Changing Minds, Opening Doors: A South Carolina Perspective on Mental Health Care* and with the S.C. Dept. of Wildlife and Marine Resources to prepare *The Big One that Didn't Get Away*, an exhibit of record fish caught in South Carolina waters. In conjunction with the exhibit *A Graphic Odyssey: Romare Bearden as Printmaker*, the S.C. Arts Commission's mobile art studio provided museum visitors with opportunities for hands-on experiences in collage-making and printmaking. A number of exhibits related to archaeology were in the museum's atrium during Archaeology Week, which is sponsored by The S.C. Institute of Archaeology and Anthropology. The museum also cooperates with staff members from state and local agencies in their efforts to promote tourism and industrial expansion in South Carolina, often by offering free tours to groups of VIPs.

The commission is strongly committed to the museum's role as an educational institution. Free lessons and tours are available to all public and private schools in South Carolina, including colleges and universities, if teachers register in advance. The museum also is actively involved

in programs such as National History Day. As part of the creation of the exhibit *Sculpture South 94*, pupils from 75 elementary schools made hearts, which became part of the installation art piece "With Heart in Hand," and students from the University of South Carolina, Midlands Technical College, Winthrop University and Augusta College worked with other installations. Opportunities such as these not only provide students with a valuable learning experience but help imbue them with a sense of pride in the state's history and scientific, natural and cultural heritage.

In planning the State Museum, the Museum Commission has been able to study the operation of other museums and to learn from their experiences. It has drawn upon the latest developments in museum design, storage systems, exhibit design and educational theory to create a facility that embodies the best in contemporary museography. The State Museum is a long-term investment in the state's heritage, a tribute to the men and women who have shaped that heritage, and a showcase to the nation.

### HISTORY OF THE STATE MUSEUM COMMISSION

The idea of a state museum took root in the late 1960s as South Carolina prepared to celebrate its tricentennial. Encouraged by Dr. Robert L. Stephenson, director of the South Carolina Institute of Archaeology and Anthropology, the University of South Carolina invited Dr. Eugene Kingman of the Joslyn Museum in Omaha, Neb., to visit the state and appraise the prospects of creating a state museum. After interviewing many museum directors and state officials, Kingman endorsed the idea of a museum dealing with science, history and art. A steering committee of museum professionals was appointed to promote the project.

As part of its tricentennial observance, the state sponsored a South Carolina history exhibit, which attracted 135,000 visitors and showed the public's interest in the state's heritage.

In 1971 Gov. John C. West appointed a committee to study the feasibility of establishing a state museum. Having determined that the functions of a state museum were not being fulfilled by the state government, the committee concluded: "If we want a society which is concerned with more than the barest necessities, and if we want our children and citizens to know something of their heritage, the assets of our state and the direction of South Carolina's progress into the future, A STATE MUSEUM IS ESSENTIAL FOR THESE PURPOSES."

With that in mind, the General Assembly in 1973 created a South Carolina Museum Commission with nine members, one from each of the six Congressional districts and three at large. Gov. West appointed Guy F. Lipscomb Jr. of Columbia as chairman and named seven prominent South Carolinians to work with him.

To begin its work, the Commission hired William E. Scheele as director and provided a staff to assist him. The staff quickly set out to assess the museum-related resources of the state and to establish contacts with institutions of higher education, with private collectors, and with museums and related organizations in South Carolina and other states. These efforts helped the staff and the Commission crystallize their thinking about the role of the State Museum.

The Commission planned for the State Museum to be part of a complex that would include a performing arts auditorium built by the University of South Carolina and new

headquarters for South Carolina ETV. By the end of fiscal year 1976-77, consultants for the Commission had completed plans for the site. The same year William Scheele resigned as director and was replaced by David C. Sennema, a former director of the South Carolina Arts Commission.

With the assistance of E. Verner Johnson and Associates of Boston, and museum professionals from around the country, a five-year plan was prepared and the initial sections of a master plan were developed.

This process led the Commission to conclude that a proposed Columbia Museum site was inadequate. Instead a 53-acre tract on the Saluda River opposite Riverbanks Zoo was selected.

In January 1980 a master plan for the site was completed. The cost of the new museum, nature trails and the construction of an aerial tramway linking the museum and the zoo, was estimated at \$24 million. One year later, when the Commission applied for capital funds, inflation had pushed the cost to \$26 million.

Because it was a time of double-digit inflation and tight money, Gov. Richard Riley opposed the construction of a new building. He suggested the Commission rehabilitate a structure.

In 1980 Mount Vernon Mills Inc. announced plans to close its cotton duck mill in Columbia. Dr. Rodger Stroup, curator of history, saw the building. His report of the vast spaces available led Sennema and some of the Commission members to consider locating the State Museum there. Museum planner Verner Johnson gave the building an enthusiastic endorsement, and Gov. Riley encouraged the Commission to pursue it.

Accordingly, the Commission turned its attention toward the mill. It could be renovated for less money than a new building would cost. It was more than half again as large as the proposed new structure and thus would allow for expansion. As the world's first electrically powered textile mill it had historical value, and as a mill it was identified with South Carolina's most important industry. Finally, it was located on a historic waterway, the old Columbia Canal, built in the early 19th century to move river traffic around the rapids of the Broad and Congaree rivers and later used to power a small hydroelectric station.

Gov. Riley arranged for Mount Vernon Mills to give the building to the state. This action opened the way for a legislative compromise: the museum would receive \$4 million in capital funds from the state, provided it raised at least \$2.6 million from non-state sources. Four months later, on December 7, 1981, officials of Mount Vernon Mills formally donated the mill complex and site to the state.

After acquiring the building, the Commission took steps to develop plans for locating the museum within the structure. Recognizing that the building had more space than the museum would need, the planners set aside a wing for possible use by other state agencies. They decided to put the museum in the east portion of the L-shaped structure, an area of about 225,000 square feet.

The planners and staff undertook another master plan, and the Commission launched a capital fund drive to raise \$2.6 million, a responsibility assigned to the Friends of the State Museum, a private, non-profit organization chartered in 1980.

In view of the limited budget, the staff planned to develop the museum in three phases. It was estimated that the entire museum would take 10 to 15 years to complete.

Then, in late 1984, the project took a dramatic turn. The State Budget and Control Board announced that it was selling the former mill to private investors, who would renovate the entire building and lease it back to the state. This arrangement gave the Commission the opportunity to develop a programmatically complete facility in the opening phase. The state would obtain its long-awaited museum. It would also acquire much needed space for other agencies. The Budget and Control Board arranged tenants for the non-museum areas of the building. They were the South Carolina Tax Commission and the State Library for the Blind and Physically Handicapped. The board also agreed to provide space for the Greater Columbia Convention and Visitors Bureau and its Welcome Center.

Gov. Riley announced this innovative financial arrangement to the public in July 1985, and the way was cleared for construction to begin. Several weeks after this agreement was completed, David Sennema resigned as director and was replaced in November 1985 by Dr. Overton G. Ganong, former deputy director of programs for the State Museum.

A significant advancement was made in November 1986 when the State Museum staff moved into the renovated building. Work continued at a steady pace during the remainder of 1986-87. During 1987-88 staff members were even busier as the opening of the museum approached.

In the years since its creation, the South Carolina Museum Commission gradually laid the groundwork for the museum. There were false starts and disappointments, and at times progress was slow, but there was always progress. On Oct. 29, 1988, the individuals, businesses and state officials who so generously supported the concept of a State Museum were able to see their efforts come to fruition when the museum opened to the public. During the first year of operation more than 240,000 visitors came to the museum. About 84,000 students took advantage of free visits.

During 1989-90 the staff worked hard to complete exhibits that were not quite ready when the museum opened. Harris Shettel, a nationally known authority on exhibit evaluation, conducted a workshop to teach staff members how to determine if exhibits were communicating effectively.

The 1990-91 fiscal year was a busy one. Staff members were heavily involved in exhibit planning, preparation, presentation and promotion. The museum also began to look toward the future: The initial steps were taken to prepare a long-range plan. Financial problems in state government made the Commission and the staff particularly aware of the need to provide programs and exhibits as economically as possible.

The 1991-92 fiscal year brought both disappointments and successes for the museum. Faced with a projected personal services deficit at the end of 1990-91 and budget cuts of 6.3 percent, the museum was forced to lay off four administrative staff members and to freeze vacant positions.

The 1991-92 fiscal year demonstrated the museum was playing an increasingly important

role in the cultural and recreational life of South Carolina. It was the primary site for the celebration of Columbia's 50th anniversary of the Doolittle Raiders' attack on Japan. South Carolinian Jasper Johns, an internationally known contemporary artist, gave the museum three of his etchings. The discovery, at a State Museum dig, of the first fossil evidence of dinosaurs in South Carolina was confirmed. About 8,500 students, as well as many other visitors, attended the exhibit *Anne Frank in the World: Lessons for Humanity* during its one-month stay at the museum.

Budget reductions made the 1992-93 fiscal year a challenging one for the museum, as it was for most state agencies. Even so, several major milestones were reached during the year. A retired University of South Carolina nursing professor became the museum's one-millionth visitor, the museum was one of the host institutions for the Southeastern Museums Conference 1992 annual meeting and the museum was accredited by the American Association of Museums.

During the 1993-94 fiscal year the museum celebrated two major anniversaries. Oct. 29 was the museum's fifth birthday. It was celebrated with a free public reception marking the opening of the exhibit *Through the Garden Gate: The World of Beatrix Potter*. On April 15, 1994, the museum celebrated the centennial of the opening of its home, the Columbia Mills Building. The building, which is on the National Register of Historic Places, housed the first all-electric textile mill in the world.

On May 15 the museum hosted a free, public homecoming reception for Dr. Kary Mullis, who won the 1993 Nobel Prize in chemistry. Mullis, who was reared in Columbia, received the award for inventing the polymerase chain reaction, a way of rapidly copying DNA.

The museum won several major regional and statewide awards during the year. In October, at the Southeastern Museums Conference (SEMC) meeting in Norfolk, Virginia, *Handmade: The Year of American Craft in South Carolina* won the 1993 SEMC Curators' Committee Exhibition Competition award for exhibits costing more than \$25,000. The exhibit catalog won the gold award, and the invitation to the reception for *Covering All the Angles: Geometric Design in South Carolina Quilts* won the silver award in their categories in the design competition. In February, at the Governor's Conference on Travel and Tourism, the museum's presentation of the exhibit *Through the Garden Gate: The World of Beatrix Potter* was named "Most Outstanding Non-Recurring Event." The museum received a "Silver Wing Award" from the South Carolina chapter of the Public Relations Society of America for the most outstanding marketing brochure. *Sculpture South 94* received a Regional Designation Award in the Arts from the Atlanta Committee for the Olympic Games Cultural Olympiad.

Through good times and bad, the Commission, the staff and the volunteers continued to strive to offer a museum that truly reflects the depth and breadth of South Carolina's heritage in art, cultural history, natural history, and science and technology.

#### SUMMARY OF PROGRAMS IN 1993-94

The State Museum's organizational structure consists of five departments: Administration, Collections and Interpretation, Exhibits, Education Administration and Field Services. The South Carolina State Museum Foundation, a private, non-profit organization, is also housed in the museum. This section summarizes the accomplishments within each of the departments during the year.

## Administration

In addition to the agency's clerical, accounting, personnel and management functions, this program includes the coordination of planning for the museum, public information and marketing, the museum store, facility rental, the Total Spectrum Access System and computer technology.

### A. Personnel Services

During the 1993-94 fiscal year the State Museum had 64 full-time employees. Eight vacancies were filled, two in the Department of Collections and Interpretation and six in the Division of Public Safety during the year. Temporary part-time staff fluctuated between 48 and 60, which represented a total of 53,197 working hours, the equivalent of an additional 27 full-time staff members.

### B. Planning

In 1990-91, with Phase I exhibits nearing completion, the Commission began developing a long-range plan to replace the one prepared in 1984. The main objectives were enhancing exhibits and programs; strengthening finances; increasing public awareness of the museum; improving facilities and systems; and improving the use of human resources. During 1991-92 teams recommended ways to implement the plan. The Commission approved these recommendations in July 1992. The plan, an evolving document, continued to be evaluated and revised during the 1993-94 fiscal year. Among the areas of particular concern were ways to increase earned income, including expanding the facility rental program, and the need for a restaurant in the museum, a service often requested by visitors.

### C. Public Information and Marketing

The State Museum's Public Information and Marketing operation continued in 1993-94 its steady effort to make the public aware of the museum and its programs.

A total of 93 news releases and public service announcements was sent to news media throughout the state. The department also provided speakers to groups throughout the state and arranged for more than 100 appearances on radio and television statewide by museum staff members. In addition the department successfully promoted the State Museum Foundation's major annual fundraiser, the Governor's Celebration of South Carolina. Magazines in which the museum was featured included South Carolina Wildlife. The museum also received wide coverage regionally for a number of changing exhibits, most notably *Through the Garden Gate: The World of Beatrix Potter*.

The museum's newsletter, Images, continued the improvement in both look and content begun last year. In-house design utilized the talents of the museum's Exhibits staff.

The museum continued a series of cooperative promotions begun the year before with the Capital City Bombers baseball club, Columbia's New York Mets farm team. A number of opportunities were provided for the museum to promote its programs and exhibits to the Bombers' patrons and radio audience.

The year also saw a continued effort to attract business from the motorcoach tour industry. The Director of Public Information and Marketing attended TravelSouth's annual Showcase, an opportunity for destinations and attractions to meet with tour bus operators who are interested in bringing group tours to the South. This was the second year this effort was made to expand the museum's market. It is hoped that continued contacts through this forum will result in a greater number of groups visiting the museum and spending tourism dollars in South Carolina.

#### D. Museum Store

The Cotton Mill Exchange, the museum store, is designed to complement the museum by offering merchandise relating to the disciplines to the exhibits and to South Carolina. In addition to the more traditional books, posters and postcards, items for sale range from toy dragonflies to jewelry made of okra to Catawba pottery.

During the 1993-94 fiscal year, the Cotton Mill Exchange rang up sales of \$438,115. Visitors, including students, spent an average of \$2.21, per person, up from \$2.15 in 1992-93.

#### E. Facility Rental

Encouraging use of the museum as a statewide resource, developing relations between the museum and other agencies and private organizations, promoting the museum, and generating income are among the purposes of the facility rental program. The museum makes its 236-seat auditorium, which has state-of-the-art audio-visual equipment; the Vista Room, a multi-purpose space accommodating 200 people; and four floors of exhibit galleries available to public and private organizations for events such as seminars, conferences, lectures, dinners and receptions.

During the 1993-94 fiscal year, the facilities were rented 200 times to outside organizations, including the S.C. Dept. of Education, the S.C. State Development Board, Richland Memorial Hospital, the S.C. Textile Manufacturers Association, BMW, Southern Bell, Russell Jeffcoat Realtors, and Nelson, Mullins, Riley and Scarborough. Estimated attendance was 26,840, and income generated was \$54,140.

#### F. Total Spectrum Access System

In an effort to make the museum more accessible to all South Carolinians and to comply with the federal Americans with Disabilities Act, the museum established the Total Spectrum Access System. The program will help visitors with a variety of disabilities, ranging from mobility problems to blindness to learning disabilities, enjoy and learn from the museum. It will include special tours and programs, enlarged label text, engraved images, Braille signs and listening devices.

#### G. Computer Technology

The museum made several changes in its computer system during the 1993-94 fiscal year. The museum completed the switch of files and databases, including registration records, from a System 36 to a Novell Local Area Network. The LAN connects all museum departments and includes electronic mail and centralized backup systems. It is faster, easier to use and more compatible with computers owned by museum staff members, and businesses and government

agencies with which the museum works. It also places the museum in a better position to support Internet access, which is planned for the next fiscal year. The new system will enable staff members to communicate, by way of computers, with other museums and with libraries and government agencies. It supports both IBM-compatible and MacIntosh computers.

"Point of sale" accounting systems were added in the Cotton Mill Exchange, the museum store, and at the Admissions desk. The store's system keeps track of inventory and provides information to accounting more quickly. At Admissions, the system provides a faster, more accurate record of the museum's visitors.



## THE SOUTH CAROLINA STATE MUSEUM FOUNDATION

The South Carolina State Museum Foundation, a private, non-profit organization that supports the State Museum financially and through volunteer activities, had another very successful year, raising more than \$500,000.

The membership arm of the foundation, the Friends of the State Museum, grew 8 percent, from 7,404 to just over 8,000 members. Income from memberships increased 12 percent, from \$234,524 to \$266,124.

The Palmetto Leadership Council, a support group within the foundation, began focusing more directly on fundraising and volunteer service. The group netted \$5,000 for the foundation through various efforts, including the popular Ghost Tours, a jazz series in conjunction with the exhibit *A Graphic Odyssey: Romare Bearden as Printmaker* and other activities.

Corporate support, received from sponsorship of exhibits, programs and special events, totalled over \$50,000. This included a \$10,000 grant from NationsBank, which underwrote a jazz series in conjunction with the Romare Bearden exhibit and a cultural exchange with Charlotte and supported the opening reception for the exhibit *The Big One that Didn't Get Away*. A \$10,000 grant from Colonial Life supported the exhibit *I Dream a World: Portraits of Black Women who Changed America* and a luncheon featuring Bennettsville native Marian Wright Edelman, one of the women featured in the exhibit. Hoffman-LaRoche contributed \$7,750 to support the annual meeting of the Friends and a public reception honoring 1993 Nobel Laureate Dr. Kary Mullis, a native of Columbia. A \$5,000 grant from Southern Bell supported the opening of the exhibit *Through the Garden Gate: The World of Beatrix Potter*.

Other donations included a \$5,000 grant from the Romare Bearden Foundation to underwrite costs of transporting students to the Bearden exhibit; \$3,500 from the Stringer Foundation for a planning grant to develop Discovery Room activities; \$52,236 from the Developmental Disabilities Council of the Governor's Office for the Total Spectrum Access System; and \$13,000 from the Lipscomb Foundation for the exhibit *Centennial Celebration* and to develop grants for the Total Spectrum Access System.

NationsBank approved a grant of \$35,000 to underwrite an exhibit of the work of Florence native William Henry Johnson, which will come to the museum in late 1995.

Michael Witunski was elected president of the foundation in June. Other new officers are Dorothy G. Owen of Columbia, vice president; Katherine W. Nicholson of Edgefield, secretary; and Robert G. Davidson of Columbia, treasurer.

Selected to serve on the executive committee were Marvin Chernoff of Columbia, external relations committee chairman; O. Wayne Corley of Columbia, development committee chairman; and Mary Tatum of Camden, membership committee chairman. Elected to the board were Ethel M. Bolden of Columbia, Kemp Box of Columbia, Mrs. Queen Davis of Winnsboro, William G. Gregg of Columbia, Mrs. William Mauldin of Greenwood and James Bland Quantz of Columbia.

## COLLECTIONS AND INTERPRETATION, EXHIBITS, EDUCATION ADMINISTRATION AND FIELD SERVICES

### A. Collections and Interpretation

The Collections and Interpretation Department is responsible for collecting, preserving and protecting objects, researching exhibits, and preparing the text for exhibits. During 1993-94 preparing and revising exhibits and helping assure visitors the best possible museum experience, despite tough economic times, were also major concerns.

The museum was unable to hire a grants writer, but staff members pursued grants on their own, winning the following awards: 1) a generous grant from the Romare Bearden Foundation to support public programming and attendance at the exhibit *Romare Bearden: A Graphic Odyssey*; 2) a gift from the Charlotte Chapter of Links, Inc. to support the Bearden exhibit; 3) a \$15,000 grant from the National Endowment for the Arts to preserve the exhibit *Sculpture South 94* through a catalog and a video; 4) a \$12,080 grant in conjunction with Clemson University from the S.C. Universities Research and Education Foundation to develop exhibits and educational material relating to the role of soil and soil processes in regulating the movement of material into groundwater; 5) a \$1,000 grant from the National Trust for Historic Preservation to print a program booklet for S.C. Archaeology Week; and 6) a \$700 grant from the Cultural Council of Lexington and Richland Counties to support an archaeology week performance by Ron and Natalie Daise.

Fiscal year 1993-94 was a good one in collecting. Although the museum did not acquire as many objects as it has in some years, a number of the objects collected were significant.

The Commission recorded 121 accessions containing 2,844 objects in 1993-94. (An accession is all the material collected from one source at one time. It can consist of one or many objects.) This total provides evidence of public awareness and interest. As of June 30 the permanent collections contained 55,129 objects, in addition to large collections of uncataloged fossils obtained in dives and excavations.

Many objects acquired during the year stand out.

In art they include: wood engraving proofs of *Cardinal*, 1967, by August Cook; the 12 waterfowl paintings that have won South Carolina's "duck stamp" competition; an engraving of Nathaniel Heyward Jr. (1790-1819) by Charles Balthazar Julien Fevret de Saint-Memin (1770-1852); *Panethnikon* by Jack Levine; and *A Closer Walk with Thee* by Henry Casseli.

In history they include: four rare photographs of Columbia, c. 1905; a 1817 slave "tag" worn by a Charleston fruiterer; a baptismal shirt from the Edgefield District, c. 1840; a Kings Mountain Military Academy coat, c. 1860; a McCalla Rifles flag, from the company that was formed in Abbeville District in September 1861; and the suit James Clyburn wore the day he was elected to represent the Sixth Congressional District, thus becoming the first black South Carolinian to serve in Congress in nearly 100 years.

In natural history they include: thousands of fossils from the Ardis fauna site near Harleyville, including the oldest spotted turtle fossil on record; specimens of the *Paradoxides* trilobite, the "foreign" trilobite that is evidence that Europe and Africa were once pressed against

America; 620 new specimens of beetles found in South Carolina; a taxidermied mount of a Horned Owl and a taxidermied mount of a White Opossum.

In science and technology they include: 30 typewriters, 10 of which are early models from the 1800s; a 1925 Atwater Kent radio and loudspeaker horn; three microphones from the 1940s and a 1946 Collins audio control panel; Sumter telephone equipment, c. 1910; and memorabilia relating to Dr. Kary Mullis' Nobel Prize.

This table profiles the new accessions by discipline and by manner of acquisition:

	Number of Accessions	Number Of Objects
1. <u>History</u>		
Gifts	66	316
Purchases	5	9
Field Collections	4	9
Transfers	3	64
Total	78	398
2. <u>Natural History</u>		
Gifts	9	1,050
Purchases	4	9
Field Collections	5	1,140
Total	18	2,199
3. <u>Art</u>		
Gifts	4	114
Purchases	3	6
Transfers	2	30
Total	9	150
4. <u>Science/Technology</u>		
Gifts	15	73
Transfers	1	24
Total	16	97
5. <u>All Disciplines</u>		
Gifts	94	1,553
Purchases	12	24
Field Collections	9	1,149
Transfers	6	118
Total	121	2,844

Field collections are objects, often contemporary, gathered by or for the curators. For example, insects or political campaign brochures. Transfers are material transferred to the museum from another government agency or another museum.

However, most of the objects that come into the museum are gifts. In 1993-94 the museum received gifts from 20 South Carolina counties and seven states.

The objects mentioned are in the "permanent" collection. But the Commission has another collections category. In 1983-84 the staff established "teaching" collections of objects for "hands-on" educational programs. Since "hands-on" means wear and tear, the teaching collections contain material considered expendable: reproductions of small items, common materials, specimens easily replaced (such as common insects) and objects less suitable for exhibition and research. Their acquisition and care are the responsibility of the chief curator of education.

The executive director has delegated to the curators the responsibility for deciding which objects to acquire, subject to the limitations set forth in the collections policy.

The policy was first approved on Sept. 30, 1984. It was revised in 1985, in 1989 and again during the 1992-93 fiscal year. A complete copy of the policy is included as an appendix to this report.

The donation or purchase of an object is only the first step in the collecting process. If objects are to be organized and used, they must be numbered, photographed, cataloged and documented. Careful record-keeping is essential. This is the responsibility of the Registration Division.

As public institutions, museums have a legal responsibility for the objects in their care. The museum must be able to distinguish each object in the collection from every other, to say where it came from and how it was acquired, to verify the museum's title to the object, and to identify it if it is lost or stolen. In addition the museum must record as much information as possible about the object in order to interpret it effectively.

A proper system of collection records includes an accession book, which records transfers of title to the museum; a catalog file, which includes historical, scientific, photographic and statistical information; a source-of-accession file, which identifies the donors and sellers of objects; a documentation file, which contains research reports, correspondence and any other papers relating to the objects; and a loan file, which records the borrowing and lending of objects.

The Commission has been able to establish an up-to-date record-keeping system while the institution is still young and the process manageable. This system was augmented in 1986-87 when the museum began computerizing the collections. In 1992-93 the collections records were converted to a new Novell Local Area Network. It is much more sophisticated than the system it replaced and provides rapid access to information about the collections. This makes it easier to plan and prepare exhibits and to respond to questions from the public.

Many older museums have encountered major problems in trying to apply modern registration procedures to large, inadequately documented collections. Also, relatively few museums have computerized their collections records. In the future, however, this process will

be essential for accessioning, cataloging and inventorying. In this area the South Carolina State Museum was a leader, even before it opened to the public.

Of the more than 55,000 objects in the collections, about 38,000 have been cataloged. Records of about 16,000 objects have been entered into the computer.

Another important aspect of collections management is storage. Throughout its collections management program, the staff is using professionally certified storage supplies and equipment to guarantee that the objects are well-protected.

The underlying purpose of proper storage, security and insurance is to protect the collections. When museums acquire objects they accept responsibility for preserving them. Unfortunately, many objects have deteriorated. Some have spent decades, or even centuries, in un-air-conditioned houses, attics or barns -- or in the ground. Once in the museum, they are still subject to risks, including the passage of time. For these reasons another aspect of collections management is conservation.

Conservation, in the museum sense, means the preservation of art and artifacts. The process requires the careful examination of each object for damage or potential damage, and, as necessary, a plan for treatment to stabilize or restore the object. For each object, a written and a photographic record must be kept.

Notable projects completed by the Conservation Division during the year include stabilization of the "Sherman's bow tie," a railroad tie allegedly bent by U.S. troops at the end of the Civil War; the sword given to the family of Pierce Mason Butler at the end of the Mexican War; and militia uniforms for the "Military Spirit" exhibit.

The lab performed conservation work under contract for Clemson University, the Marlboro County Historical Association, the Colleton County Museum, the S.C. Institution of Archaeology and Anthropology, the S.C. Arts Commission, the Richland County Historical Commission, the Kaminski House Museum, the U.S. Forestry Service and the Florence Museum of Art, Science and History.

During the fiscal year, the division hired a part-time textile conservator and developed a textile conservation lab. A part-time conservation assistant also was added to the staff.

#### Collection Sharing

The Commission frequently lends objects to museums, exhibition facilities, state agencies or educational institutions for exhibit and research. During 1993-94 the following organizations borrowed objects from the museum:

- Calhoun County Museum
- Cayce Museum
- College of Charleston
- Department of Paleobiology, Smithsonian Institution
- Dorchester/Summerville Museum
- Florida Museum of Natural History
- Historic Camden

Howard University, Washington, D.C.  
Macon Museum of Fine Arts and Science  
Midlands Technical College  
Museum of the Confederacy, Richmond, Va.  
Museum of Hilton Head  
Museum of Paleontology, University of California-Berkeley  
National Museum of Natural History, Smithsonian Institution  
National Museum of American History, Smithsonian Institution  
New Jersey State Museum  
City of Rock Hill  
Schiele Museum, Gastonia, N.C.  
Science Museum of Minnesota  
South Carolina Bankers Association  
South Carolina Court of Appeals  
South Carolina Criminal Justice Hall of Fame  
South Carolina Department of Parks, Recreation and Tourism  
South Carolina Governor's Mansion  
South Carolina Governor's Office  
South Carolina State House  
South Carolina State Parks  
Sumter County Museum  
Traveling Exhibition Service, Smithsonian Institution  
University of South Carolina School of Law  
Valentine Museum, Richmond, Va.

The State Museum believes that the sharing of collections is an important means by which museums can increase the usefulness of their holdings.

#### **Public Safety Division**

The Public Safety Division ensures the safety of the visitors, staff members and artifacts at the museum. By maintaining a safe environment, it enhances the visitors' enjoyment of their museum experience and provides a comfortable work atmosphere for the staff.

In the communications and operations center, two officers per shift monitor an electronic fire and security system with 764 alarm points and CCTV cameras displaying galleries and storage areas. An in-house radio communication system provides contact with officers.

Gallery monitors conduct safety, security fire and health inspections on a regular basis. They also give directions and assistance to visitors.

Exterior patrols are made when the museum is closed. In addition to the museum they cover the S.C. Dept. of Revenue and Taxation and the Library for the Blind and Physically Handicapped, which are both housed in the Columbia Mills building.

During the fiscal year, the division made several policy changes to increase the effectiveness of the museum's security program. All entrances now have security alarms and new locks. There are now only two entrances to the museum, one for staff members and one for visitors. Other doors have limited access or are for emergencies. A property control system is being implemented, which will make it possible to track artifacts, equipment, supplies and other

property being brought into or being removed from the museum.

After the size of the Bureau of Protective Services was cut, the division helped their staff, which provides back-up protection to the Columbia Mills buildings, with alarm response and location of problems.

## B. Exhibits

Museums communicate primarily through exhibits -- formal presentations of objects, pictures and words. The regular exhibiting of objects to the public is one of the characteristics that distinguishes a museum from a collection.

The Exhibits Department is responsible for the design, production, installation and maintenance of all long-term exhibits and most changing exhibits. The Building Services Division is also part of the department.

In the face of budget cuts, staff members in all museum departments looked for ways to be even more economical and creative in producing high-quality exhibits and programs. This was a challenge in the face of a busy changing exhibit schedule. In 1993-94, 28 exhibits were presented to the public in 12 changing exhibit spaces in the museum. This was a decrease of 8,904 square feet of exhibits over the previous fiscal year. However, the museum planned and produced seven more changing exhibits than were listed in its initial long-range plan for the year.

Among the changing exhibits offered to visitors were:

*Through the Garden Gate: The World of Beatrix Potter*, opened Oct. 9, 1993, and closed Jan. 2, 1994, a traveling exhibit from the Cleveland Museum of Natural History, which was enhanced by the State Museum staff, about the life and work of the British author and naturalist. The exhibit also included "Number 2 Bolton Gardens, Kensington Square," a hands-on programming area for young children on the first floor. During the three months the exhibit was at the museum, attendance increased an average of 48 percent a month.

*A Graphic Odyssey: Romare Bearden as Printmaker*, opened Nov. 26, 1993, and closed March 13, 1994, a traveling exhibit about the work of the North Carolina native, one of America's premier African-American artists. The museum staff enhanced the exhibit by including several collages, the medium for which Bearden is best remembered.

*The Big One that Didn't Get Away*, opened Jan. 30, 1994, and will close in June 1995, an exhibit of record fish caught in South Carolina waters. The exhibit features a number of hands-on activities related to fishing.

*I Dream a World: Portraits of Black Women Who Changed America*, opened Feb. 26 and closed April 9, 1994, a traveling exhibit by Pulitzer Prize winning photographer Brian Lanker. Among the 75 women featured were seven South Carolinians.

*Sculpture South 94* opened April 15 and was set to close Sept. 11, 1994, an exhibit of the work of 17 sculptors working in the Southeast.

*Changing Minds, Opening Doors: A South Carolina Perspective on Mental Health Care*,

opened May 18, 1994, and will close May 28, 1995, an exhibit examining the history of mental health care in South Carolina, focusing primarily on the role of the S.C. State Hospital.

Other changing exhibits included: *Concept to Completion: A Few Steps toward Opening*, continuing; *South Carolina Connections: Art, Fine and Decorative*, continuing; *Amateur Aviators: Imagination Takes Flight*, March 20, 1993 - Oct. 22, 1994; *Space Labs*, December 1993 - Aug. 31, 1994; *Centennial Celebration*, April 15, 1994, - Sept. 11, 1994; and *Of Surfboards, Rollerblades and Polymerase Chain Reactions: Kary B. Mullis, South Carolina's Third Nobel-Prize Winner*, April 8, 1994, - June 30, 1995.

The department was involved in planning and designing a number of upcoming exhibits, including those about seeds from Park Seed Company that were sent into space, experiments a group of Charleston students sent up on the space shuttle and Kimberly Aiken, a Columbia native who was Miss America 1994. It also collaborated with S.C. ETV in the preparation of a program area based on "The Magic School Bus," a children's book series that is soon to be a Public Broadcasting System television program.

Long-term exhibit projects included: preparation of the Sandhills and Piedmont Stream dioramas; evaluation, redesign and expansion of the Charles H. Townes Center, the museum's laser exhibit; preliminary design of the Phase 2 Communication areas as part of an effort to obtain a grant from the Knight Foundation; and redesign and renovation of the Military Spirit case. Other major projects were completing the expansion of the design studio to provide additional space for offices, production and meetings, preparing the State Fair exhibit, and assisting with the Total Spectrum Access System.

The Exhibits Department assisted with a number of South Carolina State Museum Foundation projects including displays and brochures honoring six South Carolina counties, the Holiday Open House and the Governor's Celebration of South Carolina. Staff members also designed museum publications including *Images*, the Teacher's Handbook and a redesign of a museum bulletin, *William Glaze and the Palmetto Armory*.

#### Building Services Division

Building services is responsible for making sure the museum looks new every day to visitors. That means caring for 112,000 square feet of public space, including 80,000 square feet of galleries, and about 91,000 square feet of offices, work areas and storage spaces. In addition to providing custodial service, staff members prepare for and clean-up after daytime and evening events at the museum.

Architectural projects the division coordinated during the year included: re-roofing the workshop building, expanding the design studio, remodeling storage rooms so they could be used for conservation offices and work space, and renovating storage areas under the parking area next to the design studio.

#### C. Education Administration and Visitor Services

Education Administration brings the museum alive to visitors by offering lessons, tours and programs that help visitors learn while having fun. Visitor Services sells tickets and provides information to people who come to the museum.



## School-visit Program

Students are the primary audience for the school-visit program, which offers curriculum-based visits and tours without charge to all public and private schools, pre-school through graduate school, in South Carolina. Teacher workshops, which help teachers understand how to use the museum as a learning resource, also are available.

In preparation for the school-visit season, the division prepared a Teacher's Handbook listing 41 lessons and tours, teacher-directed programs offered in the museum's galleries and 17 classroom resources, including videos and slide packets, available from the museum. The handbook was distributed to public and private schools and teachers throughout South Carolina. A total of 60,565 students participated in programs, lessons and tours during 1993-94.

## Public Programs

A variety of programs for visitors of all ages was offered during the 1993-94 fiscal year. About 6,350 people, mostly children, participated in the activities in *Number 2 Bolton Gardens, Kensington Square*, a hands-on programming area offered in conjunction with the exhibit *Through the Garden Gate: The World of Beatrix Potter*. About 200 adult visitors attended the "English Tea Times," which also were offered in conjunction with the Potter exhibit.

Other popular programs included three performances of "Dr. I Wonder's Science Circus," a series of children's programs in art, cultural history, natural history and science and technology; living history interpretations by Civil War reenactors, an interpretive dance program based on the plight of the Red Wolf, workshops on quilting and a gospel music program.

## Volunteers

The museum's volunteers, whose activities are administered by Education Administration, play an important role in many aspects of the museum's work. Most are docents, trained volunteer teachers who conduct educational programs. However, volunteers also work in Collections, Visitor Services, Exhibits, the Cotton Mill Exchange and Public Information, and assist in special programs. The volunteer corps, 150 men and women strong, worked 11,105 hours. Three-fourths of the volunteers have worked at the museum more than three years, a high rate of retention. Encouraging the participation of volunteers was one way the museum was able to continue to offer high-quality programs in tough economic times.

## Visitor Services

Some state agencies may be able to close their doors, but the museum is open every day of the year except Thanksgiving and Christmas. On Sundays and New Year's Day, the museum is open from 1 p.m. to 5 p.m. That means the Visitor Services staff is there, selling tickets and providing people with information and a smile.

During the 1993-94 fiscal year, the staff welcomed 137,967 non-school visitors from all 50 states and from every continent but Antarctica. Most, 79 percent, were from South Carolina. Nineteen percent were from other states and 2 percent came from other nations. Total ticket sales were \$229,367, a slight increase over the 1992-93 fiscal year.

During the year 20,894 people came on free Sundays, the first Sunday of every month.

#### D. Research

Research is one of the most important, yet often one of the most neglected, aspects of museum work. Although most museum administrators would admit that exhibits and educational programs based on inadequate, inaccurate information mislead the public and deprive the visit of much of its educational value, they often slight research. It seems remote from the everyday operations of a museum and its expense hard to justify. Nevertheless, research is indispensable, and the Commission understands this. Last year, as part of exhibit planning and program development, staff members pursued research in a number of areas.

The primary responsibility for research lies with the chief curators, but much of it is also done by the curators, contract employees, interns and volunteers.

With Phase II still in the future, staff members concentrated on preparation for changing exhibits and additions to exhibits already on the floor. Among the major subjects researched were:

- the life and work of Dr. Kary B. Mullis, a former Columbia resident who won the 1993 Nobel Prize in chemistry for discovering the polymerase chain reaction;
- the history of mental health care for the exhibit *Changing Minds, Opening Doors: A South Carolina Perspective on Mental Health Care*;
- contemporary sculptors living in the Southeast for the exhibit *Sculpture South 94*;
- the life and work of artist Romare Bearden to supplement the traveling exhibit *A Graphic Odyssey: Romare Bearden as Printmaker*;
- fossils collected at the Ardis fauna site near Harleyville, which include the oldest spotted turtle fossil on record and more than 40 species of mammals, 17 species of birds, 13 species of turtles and more than 15,000 snake vertebrae;
- the South Carolina sandhills and piedmont for new habitat dioramas.

To support research, the Commission maintains a small library of books and other publications relating primarily to museum work and the identification of objects. It is staffed by a volunteer who is a professional librarian. However, for most of its research the museum draws on the collections of the S.C. State Library and the University of South Carolina library system.

#### E. Field Services Division

This division supports South Carolina's more than 130 museums by offering professional development, including technical assistance, consultancies and training activities; advocacy and promotion; administrative support for the South Carolina Federation of Museums (SCFM); and traveling exhibits.

During 1993-94 the State Museum staff provided technical assistance or consultancies to 41 museums and local planning committees. These ranged from all-day meetings with boards planning the adaptive reuse of historic commercial buildings as local museums to recommending

solutions to conservation problems. Topics of formal training workshops offered in conjunction with the SCFM included the Americans with Disabilities Act, textile conservation, silver identification and care, and conservation of South Carolina sculpture.

During the fiscal year 23 traveling exhibits were booked 66 times by 37 institutions, including museums, galleries and library galleries in South Carolina. Borrowing institutions are not charged a fee but are required to provide insurance coverage and transportation.

These South Carolina counties received technical assistance, or consultation or booked traveling exhibits: Abbeville, Aiken, Anderson, Barnwell, Beaufort, Berkeley, Calhoun, Charleston, Cherokee, Chesterfield, Clarendon, Colleton, Darlington, Dorchester, Edgefield, Florence, Georgetown, Greenwood, Greenville, Hampton, Horry, Kershaw, Laurens, Lee, Lexington, Marion, McCormick, Oconee, Orangeburg, Pickens, Richland, Spartanburg, Sumter, Union and York.

The S.C. Federation of Museums is an umbrella organization of museums, their employees and their volunteers. Its primary mission is to promote high professional standards and the common interests of the state's museum community. As manager of the SCFM, the division coordinated the 1993 fall membership meeting at the Cayce Historical Museum and the spring conference in Pendleton.

To strengthen the SCFM, the division pursues grants and other funding for special projects. Among these efforts was an application to the Institute of Museum Services Professional Services Program for funds to develop a statewide museum computer network and database. During the 1993-94 fiscal year the division updated and reprinted *Palmetto Treasures*, a marketing brochure featuring SCFM members. The project was funded, in part, by a \$2,400 grant from the S.C. Dept. of Parks, Recreation and Tourism. A \$25,000 grant from the National Institute for the Conservation of Cultural Property made possible SCFM participation in the national "Save Outdoor Sculpture!" project. Volunteers surveyed and prepared condition reports on all outdoor sculpture in South Carolina that is not in museum collections.

Other activities on behalf of the federation included updating the statewide museum directory, developing membership, computerizing financial records and publishing Good Muse!, the quarterly newsletter.

## Publications

Since publications are produced under various programs, they are summarized under a separate heading.

During the 1993-94 fiscal year the museum published A Spark of Genius: Medicine, Science and Creative Thought in South Carolina, African-American Inventors, Mathematicians, Scientists and Physicians Associated with South Carolina.

The Commission continued to publish its quarterly newsletter, Images. Also available was a brochure describing the museum, its diverse disciplines and its Friends organization.

Six museum bulletins, specialized publications on scholarly topics, were available. The titles are:

- No. 1 Vascular Plants of Spartanburg County, South Carolina, by Ross C. Clark, Robert W. Powell Jr. and Conduff G. Childress Jr.
- No. 2 Plants of the Eastatoe, by C. Leland Rodgers and George W. Shiflet Jr.
- No. 3 Fossil Locations in South Carolina, by Jerry T. Howe and Andrew S. Howard
- No. 4 Native Vascular Plants Endangered, etc., by Douglas A. Rayner et al.
- No. 5 Thomas Walter, Carolina Botanist, by David H. Rembert
- No. 6 William Glaze and the Palmetto Armory, by Jack Allen Meyer

This series is intended primarily for scholars and collectors. Copies are furnished free to academic and public libraries around the state, and the rest are sold to the public. As funds become available, the Commission plans to publish more bulletins.

The museum also has available a brochure on snakes written by Rudy Mancke, former natural history curator at the museum.

Finally, the Commission continued to publish Good Muse!, a quarterly newsletter for members of the South Carolina Federation of Museums. It was issued through the field services program, but printing and mailing costs were paid by the federation.

	Personal Services	Fringe Benefits	Operating	Grand Total	Store Funds
Administration					
Budget	251,537		3,040,213	3,291,750	
Expense	242,482		2,993,118	3,235,600	0
Collections					
Budget	398,571		136,256	534,827	
Expense	408,038		176,004	584,042	22,402
Exhibits					
Budget	445,070		51,998	497,068	
Expense	406,291		61,430	467,721	2,259
Education					
Budget	207,796		85,710	293,506	
Expense	201,275		53,362	254,637	6,041
Building					
Budget	112,655		31,940	144,595	
Expense	121,476		21,113	142,589	0
Visitor Service					
Budget	20,286		12,500	32,786	
Expense	16,926		10,920	27,846	0
Field Services					
Budget	24,500		8,588	33,088	
Expense	25,358		9,057	34,415	1,015
Public Safety					
Budget	321,173		18,174	339,347	
Expense	306,950		13,484	320,434	0
Public					
Budget	60,351		26,024	86,375	
Expense	60,479		17,352	77,831	2
Museum Store					
Budget	119,000		276,980	395,980	
Expense	106,474		259,537	366,011	366,011
Employee					
Budget		460,788		460,788	
Expense		459,476		459,476	
Capital Improvements					
Budget				0	
Expense				0	
Grand Totals					
Budget	1,960,939	460,788	3,688,383	6,110,110	
Expense	1,895,749	459,476	3,615,377	5,970,602	397,730
REVENUE COLLECTIONS					
Museum Store		438,558			
Admissions		229,167			
Donations		84,731			
Publications		2,322			
Facility Use		51,388			
Grand Total		806,166			

APPENDIX A  
TITLE 60  
CODE OF LAWS OF SOUTH CAROLINA  
1976

Article I  
South Carolina Museum Commission

- Sec.  
60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.  
60-13-20. Meetings and officers of Commission; compensation of members.  
60-13-30. Primary function of Commission.  
60-13-40. Powers of Commission.  
60-13-50. Director.
- & 60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.

There is hereby created the South Carolina Museum Commission composed of nine members appointed by the Governor for terms of four years and until successors are appointed and qualify. One member shall be appointed from each congressional district of the state and three members shall be appointed at large. One of the at large members shall be appointed chairman of the Commission by the Governor. Vacancies for any reason shall be filled in the manner of original appointment for the unexpired term.

Notwithstanding the provisions above prescribing four-year terms for members of the Commission, the members appointed from even-numbered congressional districts and one at large member other than the chairman shall be initially appointed for terms of two years only.

- & 60-13-20. Meetings and officers of Commission; compensation of members.

The Commission shall meet at least quarterly and at such other times as the chairman shall designate. Members shall elect a vice-chairman and such other officers as they may deem necessary. They shall be paid such per diem, mileage and subsistence as provided by law for boards, committees and commissions.

- & 60-13-30. Primary function of Commission.

The primary function of the Commission shall be the creation and operation of a state museum reflecting the history, fine arts and natural history, and the scientific and industrial resources of the state, mobilizing expert professional advice and guidance, and utilizing all available resources in the performance of this function.

**& 60-13-40. Powers of Commission.**

To carry out its assigned functions, the Commission is authorized to:

- (1) Establish a plan for, create and operate a state museum;
- (2) Elect an executive officer for the Commission, to be known as the director;
- (3) Make rules and regulations for its own government and the administration of its museum;
- (4) Appoint, on the recommendation of the director, all other members of the staff;
- (5) Adopt a seal for use in official Commission business;
- (6) Control the expenditure in accordance with law of such public funds as may be appropriated to the Commission;
- (7) Accept gifts, bequests and endowments for purposes consistent with the objectives of the Commission;
- (8) Make annual reports to the General Assembly of the receipts, disbursements, work and needs of the Commission; and
- (9) Adopt policies designed to fulfill the duties and attain the objectives of the Commission as established by law.

**& 60-13-50. Director.**

The director of the Commission shall be the director of the State Museum, when such facility comes into existence, and his qualifications shall reflect an ability to serve in that capacity. Compensation for the director shall be determined by the General Assembly.

## APPENDIX B

### A SUMMARY OF THE STRATEGIC PLAN OF THE SOUTH CAROLINA STATE MUSEUM 1991-1995

#### MISSION STATEMENT

The South Carolina State Museum is a public, non-profit educational institution whose purpose is:

- 1) to educate and inspire young people, citizens of the state, and out-of-state visitors with an understanding and appreciation of the state's heritage and culture;
- 2) to serve as a complementary resource for the state's educational system and as a tool for business and economic development; and
- 3) to assist other museums in the state.

In order to accomplish these ends the State Museum shall collect, preserve, and share objects representative of the state's natural history, cultural history, science and technology and art and shall exhibit and interpret those collections in a stimulating and entertaining manner to provide educational experiences for people of all ages.

#### VISION

The museum staff, board and donors want the museum to be one of the leading state museums in the national, achieving excellence in all its endeavors.

#### PLAN FOCUS

This plan was prepared in the interest of those individuals and groups who have a vested interest in seeing the museum succeed. These groups include:

Youth and citizenry of South Carolina

Trustees, staff, donors and volunteers

Cultural, political and educational communities

Business and industry

Other museums

State government

Out-of-state visitors



## **OBJECTIVES**

### **Enhance collections, exhibits and programs.**

- Review exhibits and programs. Proceed with Phase II planning.**
- Review and improve the collections management system.**
- Assess special events and recommend types of events, schedules and funding.**
- Improve Statewide Services program by identifying improvements and opportunities for new services.**
- Apply for American Association of Museums accreditation.**

### **Strengthen finances.**

- Identify sources of additional revenue from museum operations.**
- Identify ways to increase support from private sector, including business and industry.**
- Develop a strategy to pursue grants.**
- Set reasonable financial goals and other performance measures, and improve the budget tracking system.**
- Cultivate support in the General Assembly to maintain and increase state funding.**

### **Increase public awareness.**

- Update the comprehensive marketing/image plan.**
- Form strategic alliances with complementary institutions.**
- Develop tour package(s) the linking museum and other local cultural attractions.**
- Promote the museum as an economic development tool for the state.**
- Educate appropriate groups throughout the state to promote an understanding of the museum's purpose and objectives.**

### **Improve facilities and systems**

- Identify necessary facility enhancements and set priorities for next five years.**
- Expand and refine the information/communications technology plan.**
- Develop a management control system to measure and track financial and operating performance and to manage physical assets.**

### **Improve use of human resources.**

- Review museum's organizational structure, classification, compensation and training opportunities, and develop a plan to implement changes.**
- Communicate the strategic plan to employees. Explain the process and the employee's role.**
- Improve teamwork and cooperation among staff members.**

APPENDIX C  
COLLECTIONS  
MANAGEMENT POLICY  
for the  
South Carolina State Museum

*This policy was adopted by the  
South Carolina Museum Commission  
September 30, 1981 and revised  
June 4, 1985, April 5, 1989  
and January 20, 1993*

I. INTRODUCTION:

The following document sets forth the policies of the South Carolina Museum Commission for managing the collections of the South Carolina State Museum. The Commission recognizes that the State Museum is a public educational institution, that its collections are a public resource, and that it has both an ethical and a legal obligation to manage them in a manner consistent with the public interest. It also recognizes that the collections can never be static. They must be continuously improved in order to illustrate new knowledge, to fill in gaps in the material record of life, to develop fresh exhibits, and to reflect changing public interests and concerns. Improvement will usually mean the addition of new material, but it may also occasionally mean an exchange of material with another institution, or even the judicious removal of unnecessary objects from the collections. Like any other resource, collections must be managed if they are to yield their full benefits.

In today's legal climate, the management of museum collections is not easy. The museum must scrupulously balance its own institutional interests with those of donors and the public. It has become clear that in order to do this a museum must develop explicit policies and make a practice of full disclosure. To meet this need, the staff of the South Carolina State Museum has developed, and the Trustees have adopted, the following policy statement, which first defines the purpose of the South Carolina State Museum and the scope of its collections, then sets forth policies for the acquisition of museum objects, for the governing of access to the collections and their records, and for public disclosure.

At the outset it should be stated clearly that this policy is not carved in stone. As the Museum evolves, the policy will evolve. This document will be formally reviewed by a staff committee and ratified by the Commission at least once every three years to insure that it remains consistent with the goals of the Museum.

This policy may be amended at any time by a majority of the whole Commission (i.e., five members) voting in a public meeting.

An amendment will not be voted on until the meeting subsequent to the meeting in which the amendment was proposed.

## II. DEFINITIONS:

For the purpose of this policy, the following definitions will apply:

- A. The Museum shall mean the South Carolina State Museum.
- B. The Commission shall mean the South Carolina Museum Commission, which was established by the General Assembly of South Carolina in 1973 and which is the governing body of the South Carolina State Museum.
- C. The Trustees shall mean the members of the South Carolina Museum Commission.
- D. Acquire shall mean to obtain ownership by means of a gift, transfer from another governmental body, exchange, bequest, purchase, or field collection.
- E. Accession shall mean all the material conveyed to the Museum at one time from one source (i.e., donor, seller, estate, etc.).
- F. Deaccession shall mean the deliberate and permanent removal of objects from the collections by means of gift, transfer, sale, exchange, redeposition, or intentional destruction.
- G. Loan shall mean the temporary physical transfer of objects from one institution or individual to another without a change of ownership.
- H. Salvaged specimens shall mean any animal or part of an animal that has been collected by a museum staff member after the animal died of natural or accidental causes or was acquired from authorized persons.

## III. STATEMENT OF PURPOSE:

The law creating the South Carolina Museum Commission contains the following statement with reference to purpose:

"The primary function of the commission shall be the creation of a state museum reflecting the history, fine arts and natural history, and the scientific and industrial resources of the state, mobilizing expert professional advice and guidance and utilizing all available resources in the performance of this function."

The South Carolina State Museum is a public, non-profit educational institution whose purpose is:

- 1) to educate and inspire young people, citizens of the state, and out-of-state visitors with an understanding and appreciation of the state's heritage and culture;

- 2) to serve as a complementary resource for the state's educational system and as a tool for business and economic development and;
- 3) to assist other museums in the state.

In order to accomplish these ends the State Museum shall collect, preserve, and share, objects representative of the state's natural history, cultural history, science and technology, and art and shall exhibit and interpret those collections in a stimulating and entertaining manner to provide educational experiences for people of all ages.

#### IV. STATEMENT OF COLLECTION ROLE:

One of the Museum's most important functions is to preserve significant cultural and scientific material related to South Carolina. To this end, the Museum's Collection Role is to locate, acquire, and preserve in perpetuity a well-documented collection of cultural history, natural history, fine, decorative and folk arts, and scientific and technological materials and artifacts pertinent to its other roles in Education, Exhibition, Research and Publication, and State-wide Services. The focus of collections throughout will be the State of South Carolina. Materials pertinent to areas outside the state will be collected only when they will help interpret the story of South Carolina. (Taken from the Master Plan, 1984.)

#### V. DEFINITIONS OF COLLECTIONS:

The South Carolina State Museum maintains two distinct collections: The permanent collections and the teaching collections. The former contain prime exhibit and research material; the latter are reserved for duplicate items, reproductions, and materials less suitable for exhibit and research. Registration procedures for both collections are set forth in the Registration Manual.

The chief curator of education is responsible for the development and management of the teaching collections. Curators in all disciplines may propose the deposit of objects in the teaching collections, but the chief curator of education and the director of collections and interpretation must approve all acquisitions for teaching purposes.

The teaching collections will be used primarily in educational programs, in the process of which some of the material may be consumed. The procedure for formally removing such items from the collections is described in the SCSM Registration Manual.

Curators may acquire property to be used for experiments, testing, crafts, the salvage of parts and similar purposes. Salvaged animals may be acquired for research, teaching study skin preparation, or possible taxidermy mounting. Such materials will not be accessioned into either the permanent or the teaching collections but will be treated as consumable supplies.

## VI. RESPONSIBILITIES:

This collection policy has been established by the Commission, which is responsible for its oversight, but the primary responsibility for its implementation and application lies with the staff. Staff members are hired with the understanding that they have the necessary knowledge to make judgements regarding the acquisition, borrowing and lending of objects and to make recommendations for the preservation, restoration, or deaccession of objects. It should not be assumed that the Trustees have the background or training to make such judgement and therefore they cannot take responsibility for making them.

During the everyday operation of the Museum, questions will naturally arise as to the application of this policy in specific cases. The final decision will lie with the director or, in his absence, with the director of collections and interpretation. The director shall appoint a standing collections committee of staff members to advise on such questions and to propose specific procedures for implementing this policy.

## VII. ACQUISITIONS:

A. *Scope:* The Museum will collect objects pertinent to the cultural history, natural history, science, technology, and fine, decorative, and folk arts of the State of South Carolina.

### 1. Cultural History:

The collections will consist primarily of objects made in South Carolina, used in South Carolina or analogous to objects used in South Carolina. Other cultural material may be collected if it can be used to interpret South Carolina material or to place South Carolina material in a broader context.

### 2. Natural History:

The collections will consist of natural history objects occurring in South Carolina in the areas of Monera, Protista, Fungi, Plant, and Animal kingdoms, Paleontological materials, Geology areas of rocks, soils and minerals, and liquid preserved collections, or objects useful in interpreting or establishing a context for South Carolina material. In accordance with the Underwater Antiquities Act the Natural History division will maintain records and collections of paleontological materials covered under this act.

### 3. Science and Technology:

The collections will consist of objects relevant to scientific, technological and industrial developments in the State of South Carolina as well as objects needed to interpret general scientific and technological principles.

### 4. Art:

The collections will consist of examples of fine, decorative, and folk arts and

crafts relevant to the State of South Carolina. All works of art, regardless of the discipline for which they were collected, will be placed in the art collection and be under the care of the curator of art. The discipline curator will work with the curator of art regarding the use of the work in exhibitions. To be collected, a piece should meet at least one of the following criteria:

- a. It must deal with a South Carolina subject.
- b. It must be the product of a native South Carolinian.
- c. It must be the product of an artist who is a resident of South Carolina, or who has done substantial creative work in the state. In the case of the decorative and folk arts, material that does not meet the above criteria may be collected if it can be used to interpret or to provide a context for South Carolina material.

5. Photographs:

- a. The Museum will acquire photographs having historical, scientific, or artistic value as part of its permanent collections, provided that such photographs relate to the scope of the Museum's collections as defined above. It will not be necessary to obtain original negatives, but whenever possible curators should attempt to secure copyright or an exclusive license to use the Images, as stated below under VII.B.3.
- b. The Museum will also take and preserve photographs that document its own activities and programs. Only in certain instances, on curatorial demand, will such photographs be accessioned into the collections. Normally they will be placed in the archives of the Museum.

6. Archival material (documents, maps)

- a. The Museum will not ordinarily collect archival material as part of its permanent collection.
- b. Exceptions to the above rule may be allowed if the material can be used in exhibitions or in research immediately relevant to museum needs.

B. Conditions of Acceptance:

1. Title:

- a. When acquiring objects for the collections, the Museum will obtain a full, valid title to them. If the staff member has reason to doubt that the donor or seller of an object has a full and valid title in the object that he is conveying to the Museum, he should not acquire that object. The burden of proof, however, belongs to the donor or seller.
- b. The Museum may acquire objects that have been confiscated by

agencies of local, state or federal governments and offered to the Museum. In doing so, the staff shall obtain an official instrument of conveyance transferring the objects from the confiscating agency to the Museum.

- c. The Museum will not acquire objects which it has reason to believe were obtained in violation of state or federal laws, or the collection of which involved the unnecessary destruction of habitats or archeological sites, or the intentional killing of plants and animals belonging to threatened or endangered species. The Museum will collect by hunting and trapping only when there is a demonstrated need and only when the required specimens can be obtained in no other way. No specimen of any animal or plant protected by the Endangered Species Act, the Lacey Act, the Black Bear Act, the Marine Mammal Protection Act, the Migratory Bird Treaty Act, or any other state or federal legislation, will be collected unless all legal requirements for such collection are met. At all times the Museum and its staff must act as responsible conservationists whose purpose is to protect and preserve the cultural and natural heritage of the state and to serve as an example to the public.

2. Conditions:

- a. The Museum should seek to obtain a free and clear title to objects acquired for the collections, with no conditions that would restrict the exhibition, study, loan, or disposal of those objects. Exceptions to this rule may be allowed for particularly rare or important items, if the conditions do not conflict with the goals and purposes of the Museum. In such cases, the staff should seek to negotiate a time limit for the restrictions and to have them couched in precatory rather than mandatory language. all conditions should be clearly stated on the instrument of conveyance and entered in the Museum's records.
- b. The museum will accept specimens for the collection from the Federal Wildlife Law Enforcement Agency (FWLEA) with the understanding that these animals are on indefinite loan. The FWLEA may request the return of any specimen at any time.
- c. If the Museum acquires an object with conditions, it accepts a legal and ethical obligation to comply with them.
- d. All acquisitions with conditions must be recommended by the Collections Committee and approved by the director or by his designee.

3. Acquisition of materials subject to copyright (works of art, photographs, sound recordings, manuscripts, etc.).

- a. Before acquiring any material that might be subject to copyright, the curator should endeavor to find out if copyright has been asserted in it.

1. If the material has been copyrighted, the curator shall request that the owner assign to the Museum exclusive rights to:
  - a) Reproduce the material in copies,
  - b) Adapt the material for derivative uses,
  - c) Distribute copies or adaption of the material by sale, by other transfer of ownership, or by rental,
  - d) Display the work publicly (if the Museum does not acquire complete ownership.)
2. If the copyright has not yet been asserted, the curator shall request that all claims to copyright be waived in favor of the Museum. If he cannot obtain such a waiver, the curator shall follow the procedure in section 1 above.
- b. If the Museum cannot acquire exclusive rights, the Collections Committee should advise the director, who will decide if the material is to be collected. Without such rights the Museum would be able to display the material but not to use it in any other way.
- c. Whenever the Museum acquires material subject to copyright restrictions, the registrar should note that fact conspicuously in the files, and should notify the public information coordinator that use of the material is restricted.
- d. A copyright manual will be prepared to guide the staff in handling copyrighted materials.
4. Non-relevant Items
  - a. Occasionally a donor may offer to give items to the Museum that fall outside the scope of collections. In most cases these items will not be accepted. They may, however, be accepted if the following conditions are met:
    - 1) The donor attaches no conditions to their acceptance that would prevent the Museum from removing them from the collections at a later date.
    - 2) They can be used in educational programs as part of the teaching collections.
  - b. In accepting non-relevant items, the Museum agrees to handle and store such objects with the same care and attention to professional standards given to objects in the permanent collections. Non-relevant objects will not be cataloged; however, they will be inventoried. (See Section VIII,



Deaccessioning).

- c. In accepting non-relevant items, the Museum will clearly inform the donor that the items will not be placed in the permanent collections.
  - d. The Museum is not obliged to accept all items in a bequest. It may decide to accept only what is relevant to its stated collection scope and to its needs.
- 5. It is recognized that some objects of historical or artistic significance may cause offense to certain segments of the public because they are politically controversial, obscene, racist, or defamatory in character. In collecting such material, the staff member must inform the director of its controversial nature.
  - 6. The Museum will not acquire objects for which it cannot provide adequate storage and protection.
  - 7. At no time will the staff back-date gift agreements.
  - 8. Ordinarily, the Museum will not sign a gift agreement or process a payment voucher unless the object being acquired is in the possession of the Museum. Exceptions to this rule will be allowed only under unusual circumstances with the approval of the director. Such exceptions will not be permitted if they would give a donor an unfair tax advantage.

#### C. Appraisals

- 1. As stated in the Principles and Code of Professional Conduct (Section II,B), no employee of the Museum shall give a certified written appraisal of objects being donated to the Museum. Staff members may help donors research the value of objects, but they should assume no responsibility for a declaration of worth. Furthermore, staff members may examine objects in order to identify and authenticate them for scientific or educational purposes or in order to comply with the legitimate requests of governmental bodies and their agents.
- 2. Normally, the Museum will not pay for an appraisal of items donated to it. Exceptions may be made with the approval of the director. Such approval will be given only in unusual circumstances.
- 3. Upon request by an official of another museum, a staff member of the S.C. State Museum may appraise objects donated to other institutions, as long as the estimated value of any single item does not exceed \$5,000. In giving such an appraisal, however, the staff member must affirm that the State Museum has no interest in acquiring the objects for its own collections.

#### D. Documentation

- 1. It is the responsibility of the director of collections and interpretation to insure

that the curatorial staff keeps adequate and up-to-date records on both the permanent and the teaching collections. All objects entered into the permanent collections must be registered and cataloged. Objects placed in the teaching collections must be described and inventoried.

2. All correspondence, instruments of conveyance, invoices, research reports and notes, and other documents relating to the collections shall be filed as part of the collections records. These files shall include a great deal of information that is not included in the catalog.
  3. At the time objects are acquired, the staff shall attempt to collect as much information about them as possible from the donors or sellers. It is the curator's responsibility to determine the authenticity of objects acquired for the collections. Before acquiring objects the curator should make a reasonable effort to do this.
- E. *Museum Shop*: The Museum Sales Shop "The Cotton Mill Exchange" is not an agent for collecting. Nothing acquired for resale in the shop shall be accessioned into the collections.
- F. *Personal Collecting*: Staff members are permitted to build and maintain personal collections. At the same time, they are responsible for avoiding all real or apparent conflicts of interest between their personal collecting goals and those of the Museum, the latter of which must, of course, take precedence. Staff members should scrupulously abide by the guidelines set forth in Section A of the Principles and Code of Professional Conduct, adopted by the Commission on December 10, 1980 and amended on November 8, 1984.

## VIII. DEACCESSIONING:

Of all the aspects of collections management, deaccessioning is the most likely to cause misunderstandings among museums, donors, and the public. After all, a museum's purpose is to collect and preserve objects in perpetuity for the benefit of future generations. For an institution to dispose of part of its collections seems to some people a violation of that purpose. Upon reflection, however, one can see that the practical considerations of storage costs, curatorial time, and conservation expenses must enter into any calculation of the public benefits of collections management. A museum cannot afford permanently to hold collections of little value. Collections must be managed in such a way as to produce the maximum benefit to the public and to the museum. Occasionally this imperative may require the permanent removal of objects from the collections.

The only legitimate reason for deaccessioning is to improve the collections. This can be accomplished by selling or exchanging less useful objects in order to acquire others more pertinent to the museum's purposes. It can also be done by simply eliminating objects of little or no value in order to allocate more space and attention to objects of greater value.

The Museum recognizes and accepts its accountability to the public for the welfare of the collections. Accordingly, it stands by the principle that all acts of deaccessioning should

be conducted in the open. There will be no attempts to conceal such actions from the public.

The following section sets forth the Museum's guidelines for deaccessioning. It is understood that before any deaccessioning can take place, the Museum must have the necessary legislative authority to proceed.

- A. It is the intent of the Museum that objects in the permanent collections be retained as long as they are known to be authentic, relevant to the purposes and programs of the Museum, and are not broken, damaged or deteriorated beyond repair; and as long as they can be properly stored, preserved, and used.
- B. Before an object can be considered for deaccessioning, it must fit into one or more of the following categories:
  - 1. Items that do not fall within the defined scope of the collections.
  - 2. Items which can be exchanged for better or more pertinent examples of the same class of item.
  - 3. Unnecessary duplicates--more than are required for exhibit or study.
  - 4. Objects that have deteriorated to the point that they are useless for exhibit or study and would not be cost-effective to restore.
  - 5. Objects in fragmentary condition, impossible or excessively expensive to restore.
  - 6. Forgeries, fakes, and objects acquired on the basis of false information.
- C. An object must have been in the permanent collection of the Museum for at least one year before it can be considered for deaccessioning.
- D. Objects will be removed from the permanent collections by means of gift, exchange, sale, transfer to the teaching collections, redeposition, or intentional disposal.
  - 1. The Museum will not give deaccessioned objects to individuals. Gifts will be made only to museums and other non-profit organizations or governmental bodies established for public educational purposes.
  - 2. The Museum may trade deaccessioned objects to another museum, educational institution, or governmental body in exchange for material more pertinent or useful. However, in no case will the Museum trade with a private individual or firm.
  - 3. When the Museum sells deaccessioned objects to anyone other than a museum, educational institution, or governmental body, such sale must always be preceded by a public announcement. Prospective purchasers must be given a reasonable opportunity to submit sealed offers for the material in question.

The Museum will comply with U.S. Internal Revenue Service requirements for reporting sales of donated property.

4. No items deaccessioned from the permanent collections will be sold through the Museum sales shop.
  5. Forgeries and fakes may be given away, exchanged, or sold only to a museum, educational institution, or governmental body for research purposes. Their spurious nature must be clearly stated at the time of such a transaction. Such objects may also be destroyed.
  6. Income from the sale of deaccessioned objects will be placed in a special account to be used for the purchase of objects for the collections.
- E. Proposals for deaccessioning shall be initiated by the appropriate curator, who shall submit a written recommendation to the director justifying the action and suggesting a method of disposal. The director shall review and discuss this recommendation with the collections committee, after which he will decide whether to reject it or whether in turn to recommend the proposed deaccessioning to the Trustees.
- F. All acts of deaccessioning, including the manner of disposal, shall be approved by a two-thirds majority of the full Commission at a legally constituted public meeting. The votes of the Trustees shall be recorded in the minutes of that meeting, and a copy filed with other documents pertaining to that deaccessioning. In making its decision, the Commission must decide if the act of deaccessioning and the manner in which it is carried out are in the best interests of the Museum, the state, the public, and the scientific and cultural communities. If the Trustees approve the deaccessioning the list of approved artifacts shall be sent to each county delegation and all organizations which belong to the South Carolina Federation of Museums.
- G. As stated in Section II, A of the Principles and Code of Professional Conduct, no deaccessioned object may be acquired by an employee or by a trustee of the Museum.
- H. Before it may deaccession an object, the Museum must verify that it has full title and that there are no restrictions that would impede deaccessioning. It shall be the responsibility of the registrar to make this verification.
- I. If there are mandatory restrictions on the disposal of an item, they should be strictly observed unless a court order can be obtained authorizing the Museum to deviate from them.
- J. If the restricting conditions are of a precatory nature, objects should not be deaccessioned until reasonable efforts are made to comply with the restrictions. All such effort shall be fully documented.
- K. When necessary, the Museum will seek the advice of the State Attorney General's Office in actions involving restrictions and deaccessions.

- L. If it should be claimed that an object in the Museum's collections had been stolen prior to the Museum's acquiring it, the Museum should not surrender the object but should seek legal assistance from the Attorney General's Office.
- M. Material in the teaching collections may be given to other museums and to schools for educational purposes or may be consumed in educational programs. Objects from the teaching collection may not be given to individuals under any circumstances.
- N. Donors' Rights:
  - 1. If a donated object is sold and the receipts are used to purchase another object, the original donor's name shall be associated with the newly-acquired object in the Museum's records.
  - 2. Deaccessioned objects will not be given back to donors or to their heirs under any circumstances. Museum property is public property and may not be given away to a private individual.
- O. No act of deaccessioning shall conflict with state or federal laws or with the provisions of the Principles and Code of Professional Conduct adopted by the Commission.
- P. Written records must be kept of all steps in the deaccessioning process. (For procedures to be followed in recording deaccessions, see the SCMC Registration Manual, Part V.)
- Q. All acts of deaccessioning will be reported in the Museum's annual report.

## IX. LOANS:

Since the Museum cannot hope to acquire title to all the objects it needs in its interpretive programs, it will borrow necessary objects from other institutions and from private individuals. In addition, it will accept, for a limited time, custody of objects belonging to others for the purpose of examination, authentication and research.

The Museum also recognizes that it owns objects that can benefit the programs of other museums. It will, therefore, lend objects to other museums whenever feasible.

The registrar of the Museum shall keep a complete record of all loan transactions.

### A. Borrowing:

- 1. The Museum should borrow objects only for specific purposes of exhibition or research. Decisions for borrowing should be made by the curators. Other staff members should notify the curators if they need to borrow objects. The need for the object should be documented before the item is borrowed. Exceptions to this rule must be recommended by the collections committee,

approved by the director, and ratified by the Commission.

2. The Museum should document all borrowed objects fully. This documentation shall include:
  - a. A written agreement with the lender setting forth the conditions of the loan.
  - b. A thorough description of the object, including its identifying number (if any) and a photograph.
  - c. A condition report made out when the object is accepted and another when it is returned.
  - d. The name, address, and telephone number of the lender and of any other individuals authorized to reclaim objects.
  - e. An insurance value quoted by the lender.
3. The Museum will borrow only for fixed periods of time, with provisions for renewals agreed to in prior negotiations with the lender. It will accept no "permanent" or "indefinite" loans, with the exception of specimens acquired from the Federal Wildlife Law Enforcement Agency. (see above, section VII, B.2.b.)
4. The borrowing of objects shall be subject to the same legal restrictions as those governing collecting. The Museum shall not accept on loan any object which it has reason to believe was obtained illegally or unethically by the lender, e.g., a natural-history specimen acquired or possessed in violation of state or federal laws.
5. Prior to borrowing an object the Museum shall verify that nothing in the loan agreement conflicts with the terms of the insurance the Museum carries on its collections.

This shall be the responsibility of the registrar.

**B. Lending:**

1. The Museum will lend objects from its permanent collections only for educational or research purposes that are not in conflict with the mission and goals of the museum.
2. It is the curator's responsibility, in consultation with the chief conservator, to approve loans of objects from the collections he administers. If, in the curator's opinion, an object is too rare, important, or fragile to be exposed to loss, he will not approve the lending of that object. In making these decisions the curator must always consider the security arrangements and the environmental conditions in the borrowing museum.

3. All loans will be processed by the registrar, who will prepare the appropriate documents and pack the objects for shipment.
4. The Museum reserves the right to charge a loan fee to cover the costs of preparing collections for loan. If a fee is charged, it will be negotiated in advance of the loan and stated in the loan agreement.
5. All loans shall be subject to the following conditions:
  - a. The borrower must insure the objects to the full amount specified by the Museum from the time they leave the Museum until they return (door to door).
  - b. Transportation costs are the responsibility of the borrower.
  - c. Objects shall be transported and exhibited so that no damage or deterioration results. In the event of restorable damage, the borrower is responsible for the cost of repair. If the object is irreparably damaged, the borrower is liable for the total value as listed on the loan agreement.
  - d. The borrower is responsible for exhibiting objects under appropriate security, including locked cases for small items. During public hours an attendant or guard should be present; when the exhibit area is closed to the public, it should be well secured.
  - e. The borrower must not alter, embellish, repair, retouch, or modify borrowed objects. Pins, nails, or other supports that might mark or damage objects may not be used.
  - f. Borrowed material may not be used for any commercial (i.e. revenue producing) purpose without written permission from the Museum, or, if applicable, from the copyright holder.
  - g. The borrower may not re-loan objects without written permission from the Museum.
  - h. For return shipping, the borrower must pack objects in the same manner as, equivalent to, or better than the original packing.

C. Temporary Deposits:

1. As a service to the public, the Museum will temporarily accept and hold objects that people bring in for the purposes of identification or authentication.
2. The Museum will also, on a short-term basis, borrow objects on approval from dealers. This will be done when the Museum is considering the purchase of such objects.

3. The registrar will record the deposit on a form in which the object is described and in which the name, address, and telephone number of the depositor appears. The depositor must agree to hold the Museum harmless for any loss or damage to the object while it is in the Museum's possession.
4. Only the curators, registrar, and director of collections and interpretation are authorized to accept temporary deposits.
5. If at the end of 90 days the objects have not been claimed, the Museum will attempt to notify the owner.

If at the end of a second 90 days the objects have not been claimed, the Museum will consult with the Attorney General's Office as to the proper method of disposal.

The registrar will review the deposit records monthly in order to insure that items are processed expeditiously.

#### X. CARE OF COLLECTIONS:

- A. Primary responsibility for the management of the collections has been delegated by the director to the director of collections and interpretation.
- B. At the discretion of the director, certain staff members may have unrestricted access to the collections. Other staff members must request permission from the appropriate curator in order to gain access to the collections.
- C. All staff members that deal with collection objects must remember that they are responsible for their care and preservation. Objects should be handled as little as possible, using accepted museum procedures.
- D. During the course of operations, objects and traveling exhibits will regularly move in and out of the Museum. The registration department will receive and check in objects. The conservation department will oversee packing and unpacking of traveling exhibits.
- E. The registrar must monitor the movement of objects from one place to another in the storage area and their removal from the storage area. No object should leave the museum or be removed from storage without a written record being made of such movement.
- F. Wherever possible, the Museum will store museum objects in secure facilities protected by burglar and fire alarm systems and equipped with temperature and humidity controls.  
Temporary exceptions may be allowed for objects that have little monetary value, are too bulky to steal, or are relatively insensitive to environmental variations.
- G. The collections committee will develop procedures to be followed in the event of a



fire, burglary, natural disaster or other emergency.

- H. *Conservation program.* The Museum's conservation department is responsible for overseeing the Museum's conservation program. The chief conservator is responsible for the operation of both the conservation program and the day-to-day operation of the laboratory. The Museum's conservation program includes the following:

1. The conservation department is responsible for monitoring the physical integrity of all artifacts in the Museum and will work to insure that the integrity of artifacts is not compromised.
2. The curators are responsible for monitoring the conservation needs of their respective collections. The chief conservator will recommend conservation treatments to the curators. The curators are responsible for the final decision regarding the objects in their collection. The chief conservator will supervise all treatments approved by the curators. All conservation work should be thoroughly documented on the appropriate forms and, whenever possible, before and after photographs should be taken.
3. *Integrated pest management program.* The implementation and operation of the pest control program is the responsibility of the conservation department.

## XI. RECORDS:

- A. The registrar shall be responsible for keeping records on the collections, following procedures set forth in the Museum's registration manual.
- B. The collection records shall contain the following files:
1. *Accession book:* the official record of accessions, in numerical order, with information on the type of transaction, the source of the accession, the date, a brief description of the contents of the accession, and an indication of restrictions.
  2. *Source of accession file:* an alphabetical reference to the names and addresses of donors, sellers, and transferring agencies, cross referenced to accession numbers.
  3. *Catalog:* a card file of individual objects in the permanent collections, containing a number unique to each object, specific information describing the nature and history of the object, and, where necessary, a photograph of the object. The catalog shall contain one card file, arranged by registration number, other categories can be accessed by computer.
  4. *The jacket file:* a file of documents, inventories, photographs, research reports, and conservation reports pertaining to objects in the collections. The file is arranged serially by accession number. All materials relating to an

object in a particular accession should be in the file for that accession.

5. *Loan files:* documentation relative to outgoing and incoming loans and objects left temporarily in Museum custody. The loan files should reflect all the activity of borrowed objects while they are in the possession of the Museum.
- C. The accession and catalog records will be kept in a form that permits computerization.
- D. The registrar and curatorial staff will develop procedure manuals and controlled vocabularies for record keeping purposes.
- E. Copies of all gift agreements, purchase invoices and vouchers, transfer agreements, and field collection forms shall be deposited in a secure place away from the Museum. This is to avoid the loss of these documents in the event of a fire or other disaster.
- F. The accession book shall be kept in a bound ledger book composed of archival quality paper. Entries shall be printed in carbon-based, permanent ink.
- G. Microfilm or microfiche copies of the collection records should be made at regular intervals and the copy stored at a secure place away from the Museum.

## XII. INSURANCE:

The Commission recognizes that insurance is not the best risk-management device for protecting museum collections. Many museum objects are one of a kind; they cannot be replaced, even if insurance is available. On the other hand, insurance can be used to purchase similar objects, even the Museum believes it necessary to maintain some insurance coverage. Nevertheless, security, conservation, and careful handling remain the first line of defense against loss.

- A. The Museum will carry fine arts insurance through the State Insurance Reserve Fund, as mandated by law. This policy will cover all objects in the collections valued at \$500 or more. The museum will maintain a current list of these objects, a copy of which will also be filed at the Insurance Reserve Fund. The list will be updated every three months.
- B. The museum will maintain fine arts insurance coverage on all items not owned by the Museum that are part of the traveling exhibition program, except for items owned and insured by the South Carolina Arts Commission. This coverage will be for the value of the objects as stated on the agreement with the lender.
- C. Objects and traveling exhibitions lent by the Museum to other institutions will be insured by those institutions in the amount stated on the loan agreement.
- D. The Museum will require the owners of objects left in the Museum on temporary

deposit to hold the Museum harmless for loss or damage to those objects. Items sent on purchase approval will be self-insured by the Museum.

- E. All insurance purchases and changes of coverage shall be the responsibility of the director of collections and interpretation. Insurance records relating to the collections shall be the responsibility of the registrar.

### **XIII. MISCELLANEOUS CONSIDERATIONS:**

- A. **Inventory:** An inventory of the permanent collections and a survey of the collection records shall be done periodically.

- B. **Public access to collections and records:**

1. The collections of the Museum shall be accessible for study by legitimate researchers, subject, of course, to restrictions necessary to protect objects, to the limitations of opening hours, working space, and staff time, and to the needs of exhibition.
2. The collection records of the Museum shall be considered public information.
3. Individuals requesting access to the collections and collection records must apply in writing to the director of collections and interpretation. In return, the Museum must reply to the request, also in writing, within fifteen (15) working days. The Museum reserves the right to limit access to the records and collections to those performing scholarly, journalistic, or legal research; it is under no obligation to use staff time and working space to facilitate casual or random inquiries.
4. No researcher shall be denied access to collections or records because another researcher is working with them.
5. If so requested, the Museum will protect the anonymity of donors; however, this cannot be guaranteed and it should not be allowed to obscure the provenance of objects.
6. The Museum may charge a fee for the cost of searching out and copying records, and of securing and photographing objects. A reasonable deposit may be required before the service is rendered. The fees should not exceed the actual cost of the service. The Museum may also waive this charge.
7. Royalties or reproduction fees may be charged if the Commission deems them appropriate.

- C. **Public Disclosure:**

1. A printed statement of this policy shall be prepared and provided to the press, donors, government officials, or other responsible persons on request.

Furthermore, copies of this policy shall be sent to the American Association of Museums and shall be made available to other museums in the state.

2. Amendments to this policy can only be made by a majority of the whole Commission in a public meeting.

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This policy was adopted by the South Carolina Museum Commission  
on September 30, 1981 and revised on June 4, 1985,  
April 5, 1989 and January 20, 1993



Total Number of Documents Printed	<u>255</u>
Cost Per Unit	\$ <u>1.73</u>
Printing Cost - S.C. State Budget & Control Board (up to 255 copies)	\$ <u>442.76</u>
Printing Cost - Individual Agency (requesting over 255 copies and/or halftones)	\$ <u>—</u>
Total Printing Cost	\$ <u>442.76</u>